

BALLROOM DANCE MAGAZINE

JUNE 1960 25 CENTS

AMERICANS COMPETE
IN LONDON AND BERLIN

RICHARDSON CUP
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Jack Mitchell



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BALLROOM DANCE MAGAZINE 231 West 58th Street, New York 19, N. Y.

BALLROOM DANCEMAGAZINE

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HATFIELDS AND MC COYS

The other night in Roseland we stopped to chat with a ballroom teacher, and the conversation came round to one of his competitors. "That guy really knows his dancing," we heard, "and he is a wizard at teaching it to his pupils." A few minutes later we heard a pair of contest dancers discussing a rival team thusly, "Their work is beautiful—and aren't they delightful people!"

"Well, old boy," we thought, "either the millenium is here, or the time has come to get wired for an ear trumpet. You *can't* be hearing things right!"

The truth is that such friendliness is encountered infrequently—to put it mildly—in ballroom dancing circles. More often than not, after arriving at most any gathering of ballroom people, this sidelines observer is grabbed by the lapels within the first five minutes, backed into a corner and told "in confidence" that this, that, or the other one is a black-hearted so-and-so, knows from nothing about dancing, is selling us down the river, and so on and on.

One wonders if the knockers, the rappers and the feudists have any notion of the effect they give with this Hatfield-McCoy approach. First of all, it's a gigantic bore. Second, it seems to reveal a whopping inferiority complex and to bring up the question of who actually it is who knows from nothing.

Is it futile to hope that some day just a small percentage of the energy wasted in axe-grinding can be salvaged? It can be much better used for work in behalf of the profession. In the meantime . . .

Charity, anyone?

DONALD DUNCAN

ON THE COVER

(See also page 6)

Frederick Rust & Janet Bodle (r.), winners of the US Ballroom Council's May 5 contest at Roseland in NYC to pick an Eastern USA couple for the American Richardson Cup team which will compete in London at the Star Ball June 7. Couple at l. are runners-up Charles Channell & Audrey Smith.

Photo By Jack Mitchell



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Above:

It didn't take long for the dancing ladies to change a blossoming tree into a fur tree.

Below:

In front of the Mark Hopkins, guests duck through the rain to move on to next part of the posh "progressive party."



THE BLACK AND WHITE BALL

*Glimpses of This Year's
Elegant Society Benefit for the
San Francisco Symphony*

PHOTOS BY TED STRESHINSKY

Even though it poured rain the night of April 22 in San Francisco, the Bay Area's high society had itself quite a ball. It was the 5th annual Black and White Ball, a posh benefit for the San Francisco Symphony. Actually, the affair was four different balls going on at the same time. A \$12.50 ticket entitled each party-goer to go to any or all of four hotels for four "movements" of dancing. Special shuttle buses were available to the guests whenever they wanted to "party hop," or they could settle down for the evening in one spot—according to whim. Dress was dictated by the title of the occasion. For the gentlemen it was "black tie," and the ladies were bidden to wear black, or white, or black-and-white.

First "movement" was in the Garden Court of the Sheraton-Palace, where guests waltzed in the grand manner to music by two 50-member ensembles from the San Francisco Symphony, led by Enrique Jorda, Jan Popper and Johnny Green. Theme for the lavish decor at the Palace was "Blossom Time."

A "Hawaiian Fantasy" salute to the 50th State was the motif for the "second movement" in the Mural Room of the St. Francis. Jack Seltenrich's Band, augmented by Leonard Lua and His Hawaiians, included a generous share of hula tempos for these Californians who think nothing of hopping a plane for a weekend in the Islands. The Mural Room was adorned with Hawaiian flowers, stylized palm trees and festooned fishnets.

At the Fairmont's Gold Ballroom, "Opus 49" was a tribute to another new state — Alaska. This "third movement" had the flavor of the Klondike gold rush era, but the cool setting of snow crystals and totem poles was warmed up by Wally Rose's Jazz Band playing Be Bop and honky tonk oldies.

The "fourth movement," in the Peacock Court of the Mark Hopkins, was called "Rondo Con Spirito." Here the tunes, by Ernie Heckscher and Orchestra, were sweet and nostalgic "standards." Decor was "A Salute to Music," featuring giant parchment scores, large stylized musical instruments and busts of the musical masters atop 8-foot marble pedestals.

The elegant, four-stop progressive party kept the Golden Gate elite dancing happily until 2 A.M.—to the very considerable benefit of their renowned Symphony. **END**



Left:

Garden Court of the Sheraton-Palace was elegantly decorated with spring blossoms and silk canopies for the ball.



Above:

Ladies all wore black, or white, or black and white. This couple is seen swinging in the Gold Room of the Fairmont, where the party theme was "Molto Be Bop."

Below:

A sea of waltz-ers is behind composer-conductor-pianist Johnny Green, conducting the S.F. Symphony at the Palace.



Above:

Alaskan decor at the Fairmont featured totem poles and blue-white "ice" on chandeliers.





U.S.A. DANCERS SET FOR LONDON AND BERLIN CONTESTS

*Eastern States Prelims at NYC's Roseland
Add Rust & Bodle to Richardson Cup Team*

The couple representing the Eastern states, which will be half of the two-couple American team officially representing the USA in the Richardson Cup Competition for professionals at the Star Ball in London June 7, was chosen May in NYC at Roseland Dance City.

They are dance instructors Frederick Rust, of NYC, and Janet Bodle, of Riverdale, N.J. (Couple No. 4, pictured in cover photo). They will appear in the British capital with Burnett & Betty Bolloten, teachers at the Vandapool Dance Academy of Albuquerque, N.M., who won the contest for the West-Midwest region held in Dallas April 12.

In London, Mr. and Mrs. Bolloten will dance Int'l Style Waltz, Foxtrot and Quickstep, and Rust & Bodle will be seen in Rumba, Paso Doble and Lindy—as well as in a combination Cha Cha-Mambo demonstration. Agreement on this division of assignments was made in consultation with the Contest Committee of the U.S. Ballroom Council, this country's certifying agency which is a member of the Int'l Council of Ballroom Dancing.

A sudden change of date schedules has made it possible for the USBC to enter both the Bollotens and Rust & Bodle as USA

representatives also in the Professional World Championships which take place in Berlin May 21 & 22. Originally these had been planned to be held in Munich in October. Since the new May dates coincide with the period when both US Richardson Cup couples will be overseas, they are now able to compete in both London and Berlin.

The Eastern USA prelims at Roseland brought some truly beautiful dancing by the two couples of finalists. Rust & Bodle won over Charles Channell, of Mt. Vernon, NY, and Audrey Smith, of Brooklyn. Judges for the Int'l Style section were the noted English teacher, Lucie Elin, who divides her time between her studios in London and teaching in the Yonkers and NYC area; and Jim Clelland, Scottish-born teacher-dancer who for some years has been a stalwart exponent of Int'l Style in Toronto. To judge the Latin and American dances, Mrs. Elin and Mr. Clelland were joined by Franc Peri, well-known Latin American specialist, and Val Escott, whose many activities have included judging Harvest Moon Ball finals at Madison Square Garden.

While contestants rested between sections, the Roseland audience saw two stylish dem-

(Cont'd on Page 23)



USBC's Donald Duncan (r) congratulates Eastern states finalists (l to r) Charles Channell & Audrey Smith and winners Frederick Rust & Janet Bodle.

PHOTOS: JACK MITCHELL (NYC);
FRANCIS (Dallas)

Left:

Show time between contest events at Roseland. Opposite page: 2 photos of Alice Swanson & Franc Peri dancing the Plena. Immediate left: 2 photos of Gloria & Mel Riedl in a perf. of Paso Doble.

Right:

Dallas prelims featured floor show items in addition to contest: Cha Cha, by Tito & Marjorie Montilla of Odessa, Tex., and (far right) Int'l Style by Rosemary Matison & Ronald Dodd of Chicago.

Below (l to r):

2nd place winners in Dallas, Gary Fisher & Valerie Thomas of Santa Monica, Calif.; West-Midwest winners Burnett & Betty Bolloten of Albuquerque, N. M.



Above:

VIP's of the Texas Assn. Teachers of Dancing at the Dallas contest. Front (l to r) Louise Finley, Mary Frances Garlington, Natalie Skelton, Frances Burgess Bleeker. Rear, Dick Chaplin, Goodloe Lewis, Ralph Abel.



MRS. ASTOR
Ballroom in her Fifth Avenue mansion could comfortably accommodate 400 — but no more.



MR. McALLISTER
Organizer of Patriarch Balls, he compiled list of Everybody Who Was Anybody in Gotham.

THE FOUR HUNDRED

A History of Society's Famous Catchphrase

BY VICTOR PROETZ

Even though there have been any number of the wildest, most arbitrary, guesses made about the origin of this everlasting catchphrase—and they are still being made—"I only know what I read in the papers." And by "the papers" I mean the *New York Times* for February 2, 1892. It is as simple as that. The idea behind the phrase is, of course, much older, and isn't simple at all. The phrase was coined—inadvertently—by

MR. WARD McALLISTER

After a brief and rewarding law practice in California at the height of the gold rush, young Ward McAllister (of Savannah), came to New York with a considerable fortune. He was well-bred, amusing, and far-sighted. Almost at once he married Miss Sarah T. Gibbons, an heiress with a fortune even more considerable than his own. This was his first move. Next, the attractive young McAllisters spent a few years in Europe where they managed to meet "simply everybody." This was his second. By the time they were ready to come again to settle down to a lifetime of New York and Newport society every move to follow had probably already been at least partly thought out.

It was not long before Mrs. Astor and he

were the greatest friends. "Mrs. Astor"—which was all that was ever engraved on her visiting cards—was naturally Mrs. William Astor, and after Mrs. John Jacob Astor's death, her indisputable seniority and precedence over any other Mrs. Astor, made it quite unnecessary—impertinent, even—to specify which Mrs. Astor was meant. She realized, early in their long friendship, that they were seeing eye to eye, and that Ward McAllister could be of help to her. She could rely on his instincts. His social sense was as graceful, precise, and relentless as her own, and between them they took the responsibility of deciding (and wasn't it about time?) who, indeed, was who, in New York. Their decisions were adamant. Once they were made, there was nothing to be done.

It was time, obviously, for McAllister and his friends to compile a list. This was a delicate undertaking, and there must have been bitter disagreements among them, since the list was to include the top—and only the very top—twenty-five names of gentlemen eligible to be the perfect foundation for a permanent New York society—and no more! The names of these gentlemen, chosen in 1871, were still listed in Ward McAllister's book (*Society As*

I Have Found It, New York, Caswell Publishing Co., 1890), published almost a generation later. This is remarkable. It must mean that not one of these gentlemen was ever disqualified.

These twenty-five men were hosts at a number of assemblies given in the winter of 1872-73. For this first season the parties were at private houses, which proved to be impracticable. Since the houses, of different sizes and shapes, were either more or less suitable for large parties, the assemblies were more or less enjoyable—which was not the idea of the men who had founded the Patriarch Balls. Their parties were meant to be lavish and glittering and wonderful—with no idea of sparing the horses.

Consequently, the second winter they moved the Patriarch Balls to Delmonico's (the first Delmonico's at Fourteenth Street and Fifth Avenue) where it was possible not only to provide the guests with enough room to dance in, but with enough terrapin and canvas-back duck, peerlessly prepared, and enough fine wine, perfectly chilled. At last these balls could be compared, in extravagance and splendor, with the balls at Almack's in London.

(Continued on Page 25)

TEACHING INTERNATIONAL STYLE IN AMERICA

BY JOY ELIN *Int'l Dance Consultant,*

Fred Astaire Dance Studios

There is a growing interest in International Style in America, especially among teachers. It is to be expected that more and more students will begin to ask for instructions, and a discussion of some of the special problems involved may be interesting and helpful.

There has been considerable argument about the merits of International dancing. Whether it is more or less graceful, more or less satisfying to perform, more or less difficult to learn and teach, are all matters, very largely, of personal opinion. There can be no argument, however, about the fact that it is *different* from the American "smooth style."

A full appreciation of the differences is very difficult for anyone lacking a fairly comprehensive knowledge of both styles, especially as there are many points of superficial resemblance between the basic steps of some of the dances. Since the resemblance is superficial, one cannot teach a step pattern in International Style by saying "this is exactly like this or that step pattern in American style"—because it simply would not be true. One *can* say, "This is very similar to such and such, but . . ."—and then point out the exact differences. Needless to say one must know what they are.

When confronted with anything unfamiliar, one's understanding of it is, necessarily, based on previous experience and existing knowledge. This is purely automatic: we all do it continually in our daily life, and although the resemblance to something we already know may be superficial, it does provide a starting point.

This, then, is the fundamental approach to teaching. Describe the unfamiliar, as far as possible, in terms of something familiar and then indicate the differences. A series of such comparisons may be necessary to "get across" to different pupils.

When one observes the strained, exaggerated posture and stilted movements of so many American dancers in International Style, it is obvious that there is a misunderstanding current regarding the basic

principles of the style. This is probably caused by learning from books without expert instruction from qualified and experienced teachers. It may be possible to learn to play the violin from a book, but it is very doubtful if one could really become competent without skilled instruction, and the same limitations apply to learning to dance. To pursue the analogy further -- no student of the violin would attempt to master a concerto before becoming proficient in simpler pieces, however attractive that pinnacle of achievement may be. Indeed there are many who never approach that goal but who, nevertheless, derive great satisfaction and pleasure from a much lower standard of performance. In the same way there are many who never become (or desire to be) competition dancers, but who find great pleasure in "social dancing," and these will form the bulk of any teacher's students. Very advanced technique is neither necessary nor desirable for them. It is, in fact, beyond the capabilities of many teachers to give technical instruction at this level, *i. e.*, for competition work.

The most impressive exponents of International dancing are, naturally enough, those most skilled in its technique. These are people who begin by attending classes where they were taught the basic outlines from the general standpoint. Thence they would progress to Medal Test Classes in which technique is given more detailed consideration, and usually, the personalized approach of private lessons. After progressing through bronze, silver and gold to gold cross bar or star, a standard of proficiency is reached which is a pleasure to watch. It is of interest to note that the standardization of technique and step patterns is such that dancers trained by different teachers, qualified with different associations even in different countries, are able to dance together with perfect ease. Good competition couples are the ones who catch the public eye and it is natural that one should want to emulate them. However, it must be appreciated that

their proficiency rests not only on an extensive theoretical knowledge but on skilled training and constant practice under supervision. Perhaps the least important of these is the pure theory, at least from the dancer's point of view.

There is a natural tendency which must be severely curtailed — to wish to learn the more showy competition-type variations without having first mastered the elaborate technical groundwork which alone makes them possible. A person may possess an aptitude, an innate flair for presentation and a natural fluidity and grace of movement, all of which will help him to learn more quickly, and will be of

(Continued on Page 23)



Joy Elin demonstrates "Contra Check" with John Monte, Astaire Nat'l Dance Dir.

PLENA!

Introducing Puerto Rico's Most Popular Dance as Tailored for Ballroom Enjoyment Everywhere

Editor's Note: This article on the *Plena* has been a long time a-coming. Back last autumn we were told that Dance Educators of America planned a one-week April convention in San Juan, in cooperation with the Puerto Rican Dance Teachers Assn. At that time we asked DEA to prepare an article for BRDM on the *Plena*.

Since that time there has been a mounting furore about this dance. When we were preparing the calendar listing of teacher association meetings for our April issue, we were requested by the NYC Chapter of Dance Masters of America to announce merely that the faculty for their April 24 meeting in NYC would be a "surprise." That surprise turned out to be a presentation of — the *Plena*.

But we'll come back shortly to DMA. First let's travel down to Puerto Rico with DEA.

Everyone making the week's visit reports that the hospitable Puerto Ricans rolled out the red carpet for the visiting DEA teachers. They were entertained at the Governor's Mansion, by the Mayor of San Juan, presented on TV, etc., etc.

Their study of the *Plena* was with Srta. Nydia Rios, who teaches dance at the University of Puerto Rico in Rio Piedras, and for the Parks and Recreation Dept. She is considered by the Puerto Rican Institute of Culture as the outstanding authority on the dances of the island. Here is the dance, as reported by a DEA teacher who attended those sessions:

THE PLENA

BY ALICE SWANSON

To understand social dancing in Puerto Rico we must realize that there are two very popular native social dances—the *Danza* and the *Plena*.

The *Danza* ("Dance of the Fan") is the gracious, stately dance—a "must" on all formal occasions. It is in two parts. One consists of the *Paseo*, a walk out of time, with the Lady on the Gentleman's right arm, during which she makes beautiful use of a fan—as only the ladies of Puerto Rico are able to do. Next, the dance proper—which consists of a simple two-step turning and traveling in LOD.

The *Plena* is the popular dance. While the heritage of the *Plena* is similar to many other dances on other islands, it has for

many years used certain basic rhythms and patterns, with a definite style and character of its own.

Plena music is written in "Cut Time." It is danced in three basic rhythm patterns with variations when in Challenge Position.

The three basic rhythms are: (1) a syncopated Quick Quick Slow; (2) a step touch Slow Slow; (3) a straight step step Slow Slow.

It is a *spot* dance and uses Closed Dance Position, Open Break Position and Challenge Position.

It is well to understand that the dances of other Latin American countries are known and danced in Puerto Rico, but that the *Plena* has a character of its own and is not like the Merengue, Samba or Rumba. When the rhythm is similar to the Merengue, the style is different—there is no hip movement. When the rhythm is similar to the Samba, the coordination is different—you bend toward the step (*Botacita*). As compared to the Rumba, there is no two-step or box in the *Plena*.

(Cut Time—Cts 1, 2 being 1 meas.)

DESLICES ("Slides")

Entrance Step: A series of sliding steps used for the Gentleman and the Lady to travel to their spot on the dance floor.

Musical Count

LF Fwd, sliding and trng complete body slightly to lt. 1

RF Fwd, sliding and trng complete body slightly to rt. 2

Both knees bent throughout.

Note: The Lady is on the Gentleman's Rt holding inside hands. Gentleman may "Cross" the Lady over to his Lt side (again holding inside hands) and back to his Rt side as they travel, before taking dance position for the Basic and combs.

BASIC STEP #1

CPos
LF Swd 1+
RF Close—chg wt on BoFt &—
LF SIP 2
RF Swd 1+
LF Close—chg wt on BoFt &—
RF SIP 2

Note: The marking of plus and minus signs after the cts. is to describe the syncopation on the Quick Quick. The third step is a Slow. The bending of both knees on the ct. of "1," straightening on the "&" ct. and bending again on the ct. of "2," plus *Botacita* to the Lt when stepping Swd on the LF and *Botacita* to the Rt when stepping Swd on the RF gives the *Plena* style.

BASIC STEP #2

CPos
LF Swd 1

RF Touch next to LF 2
RF Swd 1
LF Touch next to RF 2

Note: This is the preferred Basic but should retain all the *Botacita*, syncopation in the body rhythm and the bending and straightening of the knees used in Basic #1. This Basic should be practiced in all directions trng individually for use in combs.



Vance McLean, of Puerto Rico Dance Teachers Assn., dances at DEA function at Hotel Normandie with Dona Felicia Gautier de Rincon, San Juan's famous lady Mayor.

DESLICES TO THE SIDE

CPos
LF Swd—sliding with both knees bent 1
RF Close—sliding with both knees bent 2

Note: There is a slight rise or uplift movement of the body on the "&" cts, but no movement as in Merengue.

RF Swd—sliding, with both knees bent 1
LF Close—sliding, with both knees bent 2

Note: The *Deslices* to the side are usually done 3 times to one side and then a half Basic to change direction, and 3 times to the other side and a half Basic.

ROCK TURN

CPos
LF Bwd—bent knee 1
RF Touch IP 2
RF Fwd—bent knee 1
LF Touch IP 2

Note: This pattern is a link step used frequently. Always turning to the Rt. RF is kept close to the partner's RF. The body lilt on the "&" cts. should be retained and the *Botacita* Bwd when stepping on the LF and Fwd when stepping on the RF.

BACK TO BACK

From Basic #2
Partners separate to OBPos continuing the step-touch rhythm and style. Gentleman holds Lady's Rt hand in his Lt hand. Using rhythm pattern #1, they alternate turning Back to Back and facing each other. This figure may be reversed.

COQUETA de La PLENA

From Basic #2

- Partners separate to Four Hand Contact Pos. Gentleman takes Lady's Rt hand in his Rt hand and places his Lt hand behind his back. Lady holds her skirt. Continuing Step-Touch rhythm and style with lilt and Botacita. Gentleman leads Lady in Loop Turn and travels so that they exchange places.
- May be repeated taking about 4 meas. Then taking Lt. hands, Gentleman leads Lady in Arch Turn, again traveling so they exchange places. Do not rush.

CHALLENGE STEPS PIVOTE CON ESTAMPIDO ("Paddle Turn with Stomp")

- LF Fwd trng Lt 1
- RF, LF Ball chg trng Lt &2
- RF, LF Ball chg trng Lt &3
- RF Stomp Fwd (no wt chg) making 1 full turn Lt 4
- RF Fwd trng Rt 1
- RF, LF Ball chg trng Lt &2
- LF, RF Ball chg trng Lt &34
- LF Stomp Fwd (no wt chg)
- Note: Visual lead: Lady turns Rt as Gentleman turns Lt.

ARROLLANDO

- RF Swd trng Rt 1
- LF Swd trng Rt 2
- RF Swd trng Rt 3
- LF Touch IP 4
- LF Swd trng Lt 1
- RF Swd trng Lt 2
- LF Swd trng Lt 3
- RF Touch IP 4
- Note: Similar to Conga Turn without "Kick" and adding Botacita Body Roll.
- Visual lead: Lady turns Lt as Gentleman turns Rt.

POLLITO

- ("The Chicken and Tambourine Step")
- Bend fwd at the waist
- Step on LF and slide Bwd, RF in front of LF with Rt knee bent. 1,2
- Repeat on RF 1,2
- Note: The Pollito is done Fwd and Bwd to and from partner and at an angle to and from partner to touch Lt shoulders and to and from partner to touch Rt shoulders.
- About 4 meas. each direction.

LA SENTADA ("Sitting Position")

- Four Hand Contact Pos. Bend both knees as if sitting. With lilt and knee action, do circular motion in time to music. (Afro variation.)

Editor's Note No. 2: Now back to the NYC DMA Chapter's Plena activity. Their Pres., Albert Butler, told us that in preparation for this project he and his colleagues

on the Chapter's Ballroom Committee made many visits over a long period of time to NYC night spots frequented by Puerto Rican dancers (e.g., the Club Caborojeno, the Broadway Casino, the Casino Puerto Rico, etc.) to study the dance. The Committee held several preliminary analysis sessions to prepare the April 24 session.

Teachers for the basic step and variations at the 2-hour presentation were Mr. Butler, John Clancy, Vic Wilson, Joe Piro, Don Pons and Bob Belkin. Committee members also included Josephine Butler, Arthur Dale, John Lucchese, Alex Desandro, Val Escott, Elsa Heilich, Mark Lessing, Patrick Mastrolia, Jeremiah Richards, Mel Riedl, Angelo Pellegrino.

Among the guests on April 24 were Joseph Monserrat, Chief of the Migration Div. of the Puerto Rican Dept. of Labor; Juan Sanchez, Pres. of the Federation of Hispanic Societies; Frank Doyle, Exec. Sec'y to NYC's Mayor Wagner; Marietta Tree of the Mayor's Commission on Intergroup Relations. A congratulatory cable was read from Dona Felicia Gautier de Rincon, Mayor of San Juan.

The afternoon ended with a dancing party for which Joe Valle and his Orchestra played. That evening members and guests assembled for a Plena Party at the Tavern-on-the-Green. Following are excerpts from DMA notes:

THE PLENA BY BALLROOM COMMITTEE, NYC CHAPTER, DMA

The Plena is one of the few remaining national dances that fits into the select group encompassing such standard dances as the U.S. Foxtrot, the Viennese Waltz, the Argentine Tango, Brazilian Samba, Cuban Rumba and a few others.

To fit into the category of a "classic" social dance three basic requirements are necessary: (1) The musical rhythm must be easily distinguishable from other social dance rhythms. (2) It must be a rhythm around which many melodies can be written. (3) The steps or body rhythm, or both, must be at least slightly different from other dances and have a natural affinity for the musical accents.

The Plena fits into this category on all 3 counts. It has been danced in Puerto Rico for many, many years. Varied and numerous are melodies that have been played and sung to Plena rhythm in its long life span.

When properly played in its original form, the Plena's infectious rhythm, its gay melodies, should be recognized by the average American as different from other dances. The Plena body rhythm, while of typical relaxed Caribbean character, is still sufficiently distinctive to be taught as a separate dance . . .

Analysis and Step Presentation: Rhythms for dancing must be thought of primarily as



At the San Juan airport, Irene McLean, Pres. of the Puerto Rico Dance Teachers Assn. (3rd from l.), welcomes arrivals for the DEA convention: L to R, Georgia Deane, Alice Swanson, Mrs. McLean, DEA Sec'y-Treas. Viola Kruse, James Mitchell, DEA Pres. Lillafrances Viles, Toni Holmstock of Dance and Ballroom Dance Mag.



Turnout was over 300 for the Plena session of the NYC DMA Chapter at Hotel Edison. Here guests dance to Plena music of Joe Valle & Orch.

regards what the ear hears. Musically, in the Plena, the dancer hears what amounts to a syncopated 2/4 or cut rhythm. This produces a teaching count of "ONE AND TWO," implying 3 weight changes or foot movements.

As with Waltz, Two-Step or Rumba, the important basic steps have a forward half and a backward half or—movements to the left and to the right. The complete cycle becomes, therefore, One and Two, Three and Four. This counting holds for the step-point and the point-step patterns, as well as when 3 weight changes are made as in Two-Step and Waltz boxes.

The teaching terms QUICK and SLOW are only relative to each other and refer to the comparative length of time the dancer rests on either foot or makes a foot movement.

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**DEA's 1960 —
BALLROOM TRAINING COURSE —
July 15th & 16th
BALLROOM CONVENTION —
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BALLADINA

*More Suggestions on what to Dance
to Slow-Slow Ballads.*

BY DOROTHEA DURYEA OHL

PHOTOS BY MARIO L. VERGERI

Slow, slower, slowest—still they come, those lethargic ballads (and a lot of them lugubrious, as well!). And as long as our young people continue to buy them in huge quantities we will be faced with the problem of answering the query: "What can we dance to these Slow-SLOWS?"

In March '58 we brought you a report on Slow-SLOWS as seen on TV Bandstand shows. In May '59 and Aug. '59 there were articles giving combinations for Slow-SLOWS from Katharine Dickson, of Cambridge, Mass., as she saw them danced in her Boston area.

Now we bring you a report of what suburban New Yorkers are reported to be doing as they pursue their leisurely way around the ballroom floor to the strains of the latest favorite among the ballads. The approach remains the same—after all, what else is there to do, when the tune proceeds at such a sluggish pace, except to use every beat of the music for a movement? The speed of the music is such that it permits very little change in the manner of stepping in time to it. The only feasible approach appears to be the undeviating step-to-a-beat treatment: to hold on to a step for longer than one beat of this music would slow the dancers' progress to a crawl. And just think of the amount of balance and muscle control necessary to sustain the weight on one foot for any such length of time!

In Foxtrots of average speed-range, we may look to rhythm changes for the sake of variety in our mode of progression. Some may be two-beat steps, some may be one-beat steps. When confronted with the unchanging one-step-to-every-beat mode of progression we must look elsewhere, then, in the attempt to avoid monotony. The best way to achieve this result would seem to be to add to the repertoire of combinations suitable for this step-to-a-beat manner of dancing. So from time to time, in answer to requests for help in dealing with the problem, we will present for your consideration thoughts from various parts of the country on this subject. This month we give you THE BALLADINA, as dreamed up by Sis Anagnostis of Yonkers, N.Y.

Sis (Big Brother's name for his new baby



The "Star Step" of the Balladina, demonstrated on the Ted Steele WNTA-TV "Dance Party" by (l. to r.) Lynn Anagnostis & Mike Monterulo; Sis Anagnostis & Rick Mason; Margaret Tucci & Bob Cipolla.

sister has stuck with her) Anagnostis started dancing lessons at the age of 3. Not surprising, for her mother had been a dancing teacher. When they were very young, Sis and brother began doing ballroom exhibitions at weddings, benefits and the like. Sis went on to train in ballet, tap and acrobatic, and at 13 she was dancing for Gus Edwards, that fabulous entrepreneur who launched so many young performers. Her professional credits also included dancing in *Show Boat* and in Warner Brothers films.

With parental approval, Sis set out on a teaching career when she was all of 14, giving lessons in her home to the neighborhood children. Her original fee of 25 cents a lesson has since gone up considerably! Romance entered the picture, and Sis's young husband (today a restaurateur) assisted in running the school for a considerable period. They found their first away-from-home studio in a basement where rocks often came hurtling through the windows. They held out in that dungeon for two years, then established the present Rolynn Dance Studio in Yonkers. It is a real family operation. Sis's mother acts as her secretary. The school is named for her eldest, Lynn, who has just started college, and for 16-year-old Ronnie—and both lend a hand at the teaching chores. Even 8-year-old Randy has his part in the Anagnostis family act. He started dancing lessons at 3, and now is a member of a group of youngsters who demonstrate when Sis teaches at conventions.

This dance reporter has yet not had the opportunity to watch the group in a teaching demonstration of *The Balladina* figures. It was featured by DMA in NYC this past Christmas, and is being encored at their April 24 meeting at the Edison Hotel. But here are some of the combinations I saw Sis and her

youngsters present recently on Ted Steele's *Dance Party*.

THE BALLADINA

Designed for dancing to the slow ballad-type tunes, the Slow-SLOWS. Description for man; girl counterpart, unless otherwise stated. Four cts equal one meas. A step to a beat throughout: QQQQ for each meas. Closed Pos, unless otherwise stated.

BASIC

(May be done in LOD; or swd in LOD)

- | | |
|------------------|---|
| Swd LF | 1 |
| Bwd RF | 2 |
| Bwd LF | 3 |
| Step in place RF | 4 |

(Suggestion from DDO: A splendid opportunity to stress the importance and desirability of "follow-through" in moving from Ct 1 to Ct 2; and from Ct 4 to Ct 1, when repeat-



Host Ted Steele introduces Mrs. Anagnostis to TV audience.

ing BASIC. *Follow through:* To bring the free ft close to the supporting ft before this moving ft assumes its new position.)

NOTE: Sis advocates a start in LOD, with a $\frac{1}{4}$ turn rt. (to face wall) on Ct 4, in order to get into position to dance BASIC swd in LOD—and to get into any type of open position (semi, wide, and all degrees in between) specified with certain combinations.

A return to LOD may be accomplished (if desirable) by turning slightly left with the immediately following comb. (Sideward Balance); repeating **SIDEWARD BALANCE**, if necessary, to achieve this result. Or use **THE PIVOT**, making a $\frac{3}{4}$ turn to rt, to return to LOD.

SIDEWARD BALANCE

- | | |
|-----------------------------|---|
| Swd LF | 1 |
| Touch RF to LF (Arch Right) | 2 |
| Swd RF | 3 |
| Swd LF to RF (Arch Left) | 4 |

STYLE NOTE: Place a minimum degree of wgt on *touching* ft, pressing ball of ft against the floor to produce a slight hip-action; reminiscent of the Conga hip-movement.

DOUBLE DIP

- | | |
|------------------|---|
| Bwd LF | 1 |
| Step in place RF | 2 |
| Bwd LF | 3 |
| Step in place RF | 4 |

FORWARD SEMI-PIVOT

- | | |
|----------------------------------|---|
| Fwd LF | 1 |
| Fwd RF, turning $\frac{1}{2}$ rt | 2 |
| Bwd LF | 3 |
| Bwd RF } with back to LOD | 4 |

This may be finished with a **DOUBLE DIP**, returning to LOD by turning slightly rt with each ct.

CONVERSATION SEMI-PIVOT

Semi-Open Pos (man face wall). Use BASIC to get into Semi-Open Pos. See note under BASIC.

- | | |
|---|---|
| Swd LF | 1 |
| Cross RF over LF, turning $\frac{1}{4}$ rt. | |
| Girl: cross LF over RF, turning rt | 2 |
| Bwd LF } (Closed pos) | 3 |
| Bwd RF } with back to LOD | 4 |

This may be finished (as in comb. above) with a **DOUBLE DIP**, returning to LOD by turning slightly rt with each ct.

The **CONVERSATION SEMI-PIVOT** may also be done starting in Side-by-Side Pos (both fwd in LOD), with man's rt arm at girl's waist and girl's lt hand on man's rt (Over)

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BALLADINA (Cont'd)

shoulder, other two hands free—then BOTH step fwd on Ct 1 (man LF; girl RF); with Cts 2, 3, 4, remaining as given except that the turn on Ct 2 is increased to a ½ turn rt, and that Closed Pos is then assumed (man with back to LOD) for Cts 3, 4.

CONVERSATION ROCK

Couple fwd in LOD, with man's rt arm at girl's waist and girl's lt hand on man's rt shoulder, other two hands clasped. Girl dance same (not counterpart) using other ft.

Fwd LF	1
Fwd RF	2
Fwd LF	3
Step in place RF	4

(NOTE: Ct 4 may also be done as "Dip bwd RF." To get out of CONVERSATION ROCK, dance CONVERSATION SEMI-PIVOT.)

CROSS SPIN

Semi-Open Pos (man face wall). Use BASIC to get into Semi-Open Pos. See note under BASIC.

Swd LF	1
Close RF	2
Swd LF	3

Cross RF over LF, leading girl into solo spin (release, and then replace, R arm at girl's waist) (Girl: cross RF over LF, making a full turn rt *Under the Arch* (of the up-raised, clasped hands) by swiveling, or pivoting, on ball of LF —

PIVOT

Bwd LF, turn ¼ rt	1
Fwd RF, turn ¼ rt	2
Bwd LF, turn ¼ rt	3
Fwd RF, turn ¼ rt	4

THE STAR

Cross LF behind RF	
(Girl: cross RF behind LF)	1
Step in place RF	2
Swd LF	3
Cross RF behind LF	
(Girl: cross LF behind RF)	4
Step in place LF	5
Swd RF	6
Cross LF behind RF	
(Girl: cross RF behind LF)	7
Step in place RF	8
Then into BASIC	

STYLE NOTE: THE STAR is danced in a style similar to that of a Rumba *break*, with the girl turning somewhat (first in one direction, then in the other) as she crosses one ft behind the other; turn twd rt when RF crosses, turn twd lt when LF crosses.

Sis tells me that THE STAR is her favorite, and that she gets more favorable comments on this one than any other. It does present a pretty picture to the TVviewer (just as a series of Rumba *breaks* does), particularly when the girl is wearing a full skirt that swirls as she swings from side to side.

Sis hopes that your young pupils will enjoy dancing the *Balladina* as much as hers do—and that it will help in answering that query: "What can we do to the *SLOW'S*?"

END

SPOT NEWS

MIDWEST BALLROOM NOTES

Faculty for Chicago Nat'l Assn. of Dance Masters' summer Normal School and Convention: Basil Valvasori, Don LeBlanc, Val Escott, Charles Mattison, Grace Hansen, Lamont Goings, Louis Girard, Don Ford, Gerry Twinn, Muriel Mills, Theron Manderville Woolson, James Lackey, Marion Carlson Hoffing.

Candlelight, wine, placecards and handwritten invitations are elegant aspects of the "Fortnightly Dinner & Evening of Waltzing" to which 60 of Chicago's socially prominent couples have been asked. Prime requisite for the invited is that they like to waltz—and it will be to the music of 5 members of the Chicago Symphony Orchestra.

Giacomo, Latin American and exhibition dance specialist in a Jackson Blvd. penthouse, recently gave a delightfully entertaining "Evening of Latin American Dancing" . . . Wayne King with saxophones & Orch. packed the No. Riverdale, Ill., Melody Hill Ballroom May 6.

Recently seen on David Hull's daily Bandstand NBC-TV show—The Madison. Hull is host daily to 100 high school students, 15-18 years old, who apply individually to participate in the show. Their record preferences are "tunes with a solid beat" and ballads. Also popular are dance contests, guest recording artists, new dance demonstrations, a "Silhouette Dance" with low lights shadowing specific couples. A "Bug (complaint) Box" is a specialty, and a panel chosen by Hull discusses school & studio gripes each day. Off the complaint list and very popular, though, is the Cha Cha.

CNADM Pres., Adele Artinian has a TV show as well as a set of Milwaukee studios. Louis Girard, a Midwest favorite, is one of her assistants.

LOUISE EGE

WORTHY CAUSE

The Grand Ballroom of San Francisco's new \$12 million Jack Tar Hotel was the setting for the 4th annual Charity Ball, given April 23 by the Golden Gate Chapter of the Nat'l Smooth Dancers for the S.F. Society for Crippled Children and Adults. 2,000 ballroom enthusiasts appeared on the scene for dancing to the perfect tempo of Harry Mason's Orchestra and to see exhibitions by top ballroom dancers. This year's event brought in over \$3,000 for the Society's cause, which has the slogan, "We dance so that they may walk."

As ticket sales sky-rocketed, Chairman Win Seamans engaged the El Dorado Room adjacent to the ballroom, where the overflow crowd saw the floor show on closed-circuit TV. Program Dir. Duke York assembled a show long to be remembered.

York introduced Lou & Mary Jaramillo

(Cont'd on Page 19)

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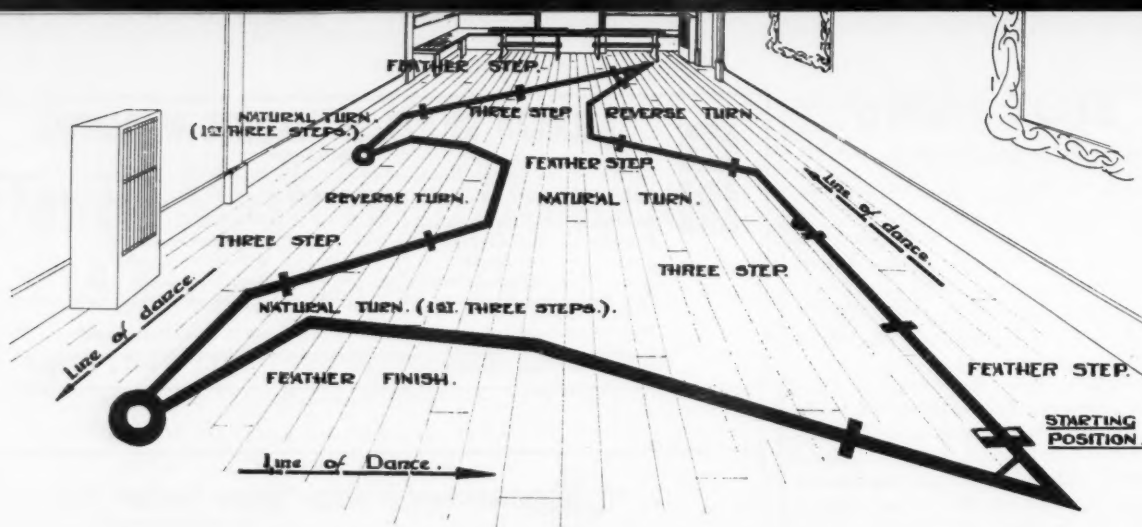
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MAKING IT EASY: From England comes this new, and remarkably clear type of diagram. It's a Foxtrot amalgamation shown in the 180 pp. "A Pictorial Manual of Ballroom Dancing," edited by A. H. Franks, published by Museum Press, London.

PICTURE POTPOURRI



Jasper Nutter

CALIFORNIA SPECTACULAR: An annual highlight on the West Coast is Derrall & Chloe Call's Medal Ball at the Long Beach Auditorium. One of the many features of this year's program, held April 30, was a performance by the above teen-age precision team.

"CHICAGO BANDSTAND" is a popular daily program on WNBQ. Emcee David Hull is shown here interviewing vocalist Jane Morgan, as teen-age studio audience looks on.

R. C. Ellingsen



Dick Orlo-Texaco

CHA CHA FOR LUNCH: You don't have to wait for nightfall to enjoy the Cha Cha. Here a group of Texaco personnel learn the dance from Manhattan instructor John Clancy at a N.Y. Texaco Women's Club luncheon.



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DANCE FLOOR DENIZENS—(1): Here's "The Dead One." After a hard day of strenuous coffee breaks and five-martini lunches, our tired businessman sags at the drag with his wife — who else? Who else would put up with this wilted flower?

CHARLES H. DENNIS



WISCONSIN STYLE: Adele Artinian (background, right) has classes in several schools in Milwaukee and suburbs. Here she teaches Lindy to a Riverview School group. She's Pres. of the Chicago Nat'l Assn. of Dance Masters.

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THE "NEW JAZZ" IS DANCEABLE

BY ROBERT C. BECKMAN

Jazz to dance to is here again. Not since the swing era and the days of Benny Goodman, has jazz attained the prominence it so justly deserves. For over a decade the publicity agents, promoters, disc jockeys, and band leaders have been content to reap the benefits of public pacification without regard to quality or discrimination of tastes. The slogan has been "keep the 'businessman's bounce' at all costs"—and it has been costly. For, due to the unimaginative attitude that "good" music is too complex for the average listener, the public has been deprived of some of the greatest musicians in the world and jazz has been driven back to the smoke-filled night clubs and cross-country tours. However, through the efforts of an increasing number of band leaders the iron curtain between jazz and dance music is gradually being lifted and jazz is finally finding its way back to the dance floors.

Most prominent in this new trend of combining the rhythms of the dance orchestra with the harmonic and melodic devices inherent in jazz are the bands of trumpeteer Maynard Ferguson and guitarist Sal Salvador (whom you'll read about more extensively in a later issue). Having achieved the heights of recognition in the field of listening jazz, both of these men are now directing their talents toward a new and more challenging facet of the jazz idiom. Although previous attempts have been made in this direction, this writer feels that these two men, (while their bands differ as greatly in style, rhythm and tonal color as do their individual instruments), have come closest to fulfilling the public's need for good music with a danceable beat.

Up until the rejuvenation of the present "jazz to dance to" idea, most band leaders have been primarily concerned with maintaining a style that would give a variety of dance rhythms sufficiently prominent to stimulate the dancer, while de-emphasizing any harmonic and melodic complexities that might seem musically obtrusive. This is all very well since the purpose of dance music is to make you want to dance, but the pendulum has swung too far and the result has been an almost complete sacrifice of musical ingenuity for the sake of the "beat." Therefore, it is only natural that when the pendulum begins to swing in the other direction and people begin to demand something more than just a danceable rhythm, that the field of jazz would be fertile for a new innovation in dance music.

The qualities that brought the Goodman band and other bands of that era to such great popularity are again presenting themselves with a greater acceptance than ever. Whether it be the soft strains of a slow moving ballad, the exciting rhythms of our Latin American neighbors, or the pulsating drive of an up tempo number, each note of improvisation is intended to take you into a world where warmth and emotion predominate. The



Roulette's album, "Maynard Ferguson Plays Jazz for Dancing." Ferguson is a representative of the new school of musicians who play jazz for more than listening.

musicians participating in this new music won't be content to have you just aware of what the music makes your feet do. They want you to be aware —emotionally as well as with your body—of what they are doing, and they will accomplish this as only the gifted creators of America's most original native art form can do. Though this danceable jazz may be slightly diluted, and the beat not as pronounced as what we have been accustomed to hearing, the fusion of the two idioms has brought about a type of music to delight the most discriminating jazz enthusiasts along with the most rhythmically meticulous dancer.

The voice of jazz should not be a strange one, for it has been the voice of America for nearly 100 years. It is the sound of our people and our country's way of life. You need not be a member of a so-called cult of jazz devotees to enjoy it. This new music (which really isn't quite so new at all) is performed for people — ALL people, to appreciate however they see fit. Jazz performances have been listened to, talked about, written on, and now they are again being directed toward the dancing public for the utmost in dancing enjoyment. **END**

SPOT NEWS (Cont'd)

for Cha Cha; Jerry & Terry Manini, for a Frisco Hop; Bud & Ethel Litt, Anniversary Waltz; Jeff & Bertie Jeffries, Waltz; George Elliott & Jean Hart, Quickstep; Diane & Ted Wayne, Paso Doble (along with their interpretation of Victor Young's *Stella by Starlight*); and Cliff & Lee Isaak (1959 NSD convention champs), Tango.

Frivolity gave way to seriousness for the highlight of the evening. Beautiful 12-year-old Pauline Palma, who underwent a delicate heart operation a few years ago, made possible by the Society, was crowned Queen of the Charity Ball. Today Pauline is not only enjoying a normal life but is studying ballet.

WILLIAM D'ALBREW

"MADISON" POSTSCRIPT

William Como, Ballroom Dance Mag's expert on *The Madison*, was summoned by Life Magazine to teach some of its steps to Jackie Gleason, who was photographed doing his namesake step under the marquee of the Shubert Theatre, where he is currently starred in *Take Me Along*. Como also paced out combinations for a Life artist who diagrammed sequences for the forthcoming picture story . . . Madison contests have been happening from one end of NYC to the other—at the 125th St. Apollo Theatre, April 29-May 1, and at the Village Gate May 15. Columbia and Amy recordings of *The Madison* are, after over a month, still on Billboard's "Hot Hundred" list.

OFF-BEAT

*News and Views of Records
For Ballroom Dancers & Teachers*

BY BOB BAGAR

Capitol has put out a series of LP's with fine sound and good tempos throughout. They are 5 albums called *Arthur Murray Favorites*, which are great for dancing.

FOXTROTS (Capitol T 1371) by Ray Anthony & Orch. should further the cause of the big bands. In this one Ray weighs in with 12 strong reasons why lovers of Foxtrot can take heart. You will dance the praises of *Sometimes I'm Happy*, *Lackawanna Local* and *Wolverine Blues*. Happily, Anthony returns to several tunes made popular by the late Glenn Miller, dean of American Foxtrots. These are "big" numbers which, as refurbished by Ray, can be enjoyed all over again.

TANGOS (Capitol T1372) by Les Baxter & Orch. Many factors go into the making of a hit dance record: lilting arrangements, an accomplished orchestra, correct tempo, etc. All the necessary elements are present in these fine Tango selections, in which Les Baxter surprises with a masterful portrayal of the tricky Argentine rhythm. The majority of selections are superior, but *Venezuela*, *Christal* and *Noche* have an added quality which will inspire dancers to match the excellence of the music.

CHA-CHA MAMBOS (Capitol T 1367) by Billy May's Rico Mambo Orch. Mr. May's low-key Mambos do not conquer, but rather win us with their subtlety and apparent artlessness. An easy manner which nonetheless suggest the staccato nature of the dance, prevails in this rich harvest.

SAMBAS (Capitol T 1368) by Enric Madriguera, Chuy Reyes & Orchestras. On this LP, Madriguera and Reyes thoughtfully provide Sambas for almost any occasion—gay Samba, romantic Samba, slow, medium and fast Samba. The varied fare includes originals by both maestros, notably Reyes' *Variations in D Minor*, a work which provocatively blends claves and Samba rhythms, and Madriguera's oh, so romantic *One Night in Brazil*. This music has a welcome spontaneity which will persuade dancers to take up this lively rhythm if it is not already part of their repertoire. *Tico Tico*, *Wedding Samba* and the perennial *Come to the Mardi Gras* are happily here, too.

RUMBAS (Capitol T 1369) by Chuy Reyes & Orch. These recordings bring a new dimension to Rumba — they are really alive! All are played with verve, enthusiasm and a sense of fun. Listening to the lighthearted *Take It Easy*, *Take It Light*, this reporter was struck by the realization that Rumba is in need of this sort of bright and breezy treatment if it is to continue to hold our interest. Dancers will want to *dance* Rumba when they hear what Reyes and his men have to offer. You'll relish the riffs, staccato Cuban effects and the contribution of Reyes' piano. Tempos run the gamut.

We're indebted to the chain schools for inspiring the recording companies to put out still other good dance albums, about which more next month. There is another Murray series under the RCA-Victor banner, and the Fred Astaire Studios have some good ones on RCA's Camden label.

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GOLD STANDARD CHA CHA

Installment V from "A Textbook of Cuban Cha Cha and Mambo"

BY DON BYRNES & ALICE SWANSON

1. DOUBLE UNDER THE ARCH FOR LADY

Cuban Basic, Preparation, Cuban Break, UNDER THE ARCH, Lady doing a Turn About, steps 1 to 5; Second UNDER THE ARCH by the Lady ON steps 6.7.8. in place RF, LF Bwd Rock, steps 9.10. Recover Basic.

2. THE CAROUSEL

Square Basic, facing LOD, Left half Square Basic turning to face Center, Cha Cha Break both facing LOD, steps 6 to 10. Cross Rock both turning to face against LOD, take Cuddle Position with Gentleman holding Lady's left hand in his left hand and his right hand on her waist, steps 1 to 5.

Gentleman swivels Rt on both feet as Lady does Second half Passing Basic—couple turning to face LOD, steps 6 to 10. Gentleman swivels Lt on both feet as Lady does First half Passing Basic—couple turning to face against LOD, steps 1 to 5.

Gentleman Right half Cuban Basic leading Lady in Free Arch direction Turn to CPos, steps 6 to 10. Recover Basic.

3. SEVEN UP

Cuban Basic, Preparation, Cuban Break, Gentleman changing Lady's right hand to his right hand and taking left hands under right hands, steps 6 to 10.

Gentleman Left half Cuban Basic turning ¼ Lt, leads Lady in 1¼ turn under the arch still holding left hands places Lady's left arm across the back of his shoulders, releases right hands—places his right on her waist, OPos, steps 1 to 5.

Couple travels backward, Lady with second half Passing Basic and Gentleman with Rt Bwd Cha Cha Cha and LF, RF Bwd Rock, steps 6 to 10.

SEVEN-UP Broken rhythm pattern Musical Count given:

Gentleman:

LF cross in front Cha Cha Cha	8 & 1
RF cross in front Cha Cha Cha	2 & 3
LF Fwd	4
RF Kick Fwd	5
Turn to CPos & RF point Swd	6
R Close	7

CHANT "1, 2, 3—4, 5, 6—Seven-Up-Point Close."

Lady: Same on opposite foot.

Recover Basic.

4. SHOULDER STOP AND REVERSE

Cuban Basic, Preparation, Cuban Break.

SHOULDER STOP

Gentleman changes Lady's right hand to his right hand and leads her to Cuddle Position on Cha Cha Cha steps 1.2.3. He now puts both hands on her shoulders (left on left and right on right to lead her turn) RF Bwd—hands release, step 4. LF Bwd, step 5. Lady Rt

Fwd Cha Cha Cha turning ½ Lt to Cuddle Position, 1.2.3., LF Bwd turning ½ Rt, step 4. RF Fwd turning ½ Rt to OPos, step 5. Gentleman Rt Bwd Cho Cha Cha and LF, RF Bwd Rock while Lady does Second half Passing Basic, steps 6 to 10. Recover Basic.

5. WALK THROUGH—CUDDLE WITH FULL TURN

Facing LOD Cuban Basic turning to face Center, WALK THROUGH Preparation Gentleman changing Lady's right hand to his right hand and turning her to CUDDLE Position facing Wall. Lady swivels Lt on step 5 and has completed one full turn on steps 1 to 5.

Gentleman Second half Passing Basic and Lady Lt Fwd Cha Cha Cha and RF, LF Fwd Rock in Cuddle Position, steps 6 to 10.

Gentleman turns Lady with right hand, repeats Walk Through and Cuddle pattern leading with Right Hand, steps 1 to 10.

Gentleman Cuban Basic and lead Lady in 2½ turns Under the Arch (still with right hand) to CPos.

6. THE PUSH AWAY

Basic, Preparation, Cuban Break to Four Hand Contact Position—

Lt Fwd Cha Cha Cha	steps 1.2.3.
RF Bwd	4.
LF Close	5.
Rt Fwd Cha Cha Cha	6.7.8.
LF Bwd	9.
RF Close	10.

Lady same part on opposite foot—Fwd at same time and Bwd at same time. Gentleman leads pull together and PUSH AWAY. For styling—Pull back on supporting foot on the & count after steps 5 and 10.

7. EXCHANGE PLACES AND OPPOSITION TURNS

Basic, Preparation, Change hands Cuban Break, Gentleman leads Lady Fwd to his right side with right hand—They exchange places—both doing 1½ turns, Gentleman to his right and Lady to her left, steps 1 to 5. Recover Right half Basic.

8. THE WEAVE

Facing Wall Cuban Basic turning to face LOD, Preparation to face Center.

Cuban Break, Gentleman Left half Cuban Basic turning Rt to face LOD leading Lady in 1¼ Loop, steps 1 to 5. Cha Cha Break to face Wall, steps 6 to 10.

Both Turn Under Arch to face Center, steps 1 to 5; Lady continues Turn and as Gentleman steps In Place facing Center she does Run Around behind him to finish facing Center at his left side.

Recover Basic facing against LOD.

(Next Month, Guapacha)

SPOT NEWS

HERE AND THERE

Our lead, of course, **MUST** be an earth-shaking fashion item — Kathryn Murray is now a blonde! On the bookstalls is Mrs. M's new book, *My Husband, Arthur Murray*, published by Simon & Schuster. (More details later.)

Students of Mel & Gloria Riedl appear June 8, 10 PM, at Roseland Dance City in the Riedl's 5th annual Ballroom Revue and Championship Contest. Finals will be danced off in Foxtrot, Rumba & Tango. The Revue part of the evening will include demonstrations by Lou Bennett & Jet Sharon, the Don DeNatale Trio, Franc Peri & Rose Girard; also Emmett Firestone's Merry Widow Ballet.

Donald Sawyer moves headquarters from his E. 53rd St., NYC, location to a studio at 83 Park Ave., New City (Rockland County), NY, the end of June. Though he will continue teaching ballroom classes at the E. Side YWCA, Sawyer's main activity will center around his suburban studio. Martin J. Shirley is his associate.

Married April 28 in NYC were Tom Kallard (dance teacher & CBS-TV cameraman) and Roma Vaitkus ('56 Harvest Moon All-Around Winner with Jon Gregory).

Waltz winners in the 3rd monthly contest of the Lake Merritt (Oakland), Calif., Chapter of the Nat'l Smooth Dancers, held April 27: Jack Banes & Frances Smith, 1st place; Joe Garinger & Helen Caisse, 2nd; Eddie & Yolanda Burke, 3rd; Harrison & Gladys Dennis, 4th. Judges were Cliff & Lee Isaak.

Alex Desandro invites correspondence from International Style dance teachers & demonstrators of the USA & Canada, for the development of closer coordination of Int'l Style, its promotion, and protection in the interest of qualified teachers & professionals." Write: Hotel Ansonia, 2109 Broadway, NYC 23.

Judges for the 1960 Ballroom Arts Festival, set for June 24-26 at the J. H. Vandapool Dance Academy, Albuquerque, NM; Mr. & Mrs. James Culip and Mr. & Mrs. Jeff Jeffries, of Los Angeles, and Don Byrnes & Alice Swanson, of Brooklyn.

1958 Harvest Moon winners, Joe Mehegan and Christa Ehrnsberger, returned to NYC April 30 after a successful teaching season at Pinecrest Lake Club, Avon, Fla.

TERMINOLOGY—V

Concluding U.S. Ballroom Council
Study of Definitions

RHYTHM: The regular occurrence of accented beats which gives the character to the music or the dance.

RHYTHM DANCE: A spot dance done within the framework of a constant rhythm pattern.



APRIL IN PARIS BALL: This year the Hotel Astor was the setting for NYC's annual benefit for French charities, the April in Paris Ball. Above L: British TV actress, Sabrina, wore a gown more fitting to her than to free dance movement. Above R: For the event a photo reproduction of the Paris Opera facade was superimposed over the Astor's B'way entrance.

tern, i.e., Rumba, Cha Cha, Mambo, Lindy, Swing.

RHYTHM DANCING (Int'l): Telescoped form of Foxtrot done at any tempo suitable for crowded dance floors. Also called CRUSH DANCING.

RHYTHM PATTERN: (a) *Variable Rhythm:* any number of slow steps and any even number of quick steps, as in Foxtrot and Tango. (b) *Constant Rhythm:* the same rhythm pattern repeated throughout the dance, as in Rumba, Mambo, Lindy.

RISE AND FALL: A controlled raising and lowering of the body. A fundamental movement in ballroom dancing.

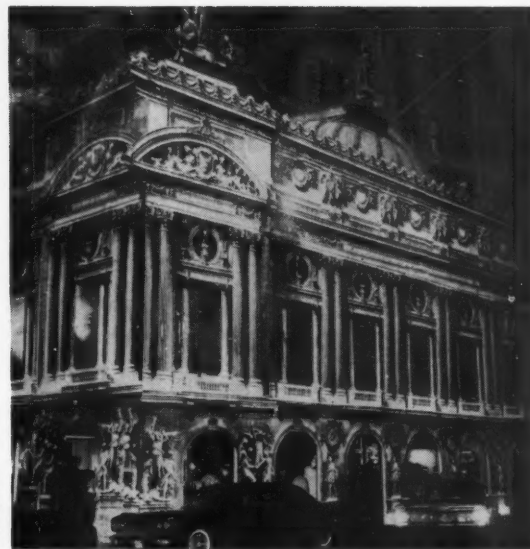
ROCK: (a) Two changes of weight, each in the opposite direction; (b) (Int'l) A basic figure in the Tango—3 changes of weight. **ROCK STEP:** A standard figure in Bolero, American Rumba, etc.—3 changes of weight.

ROCK TURN: (a) A series of rocks, turning; (b) (Int'l) A basic figure in the Tango.

ROCK 'N' ROLL: Heavily accented style of 4/4 music, stressing the 2nd and 4th beats, to which a style of Swing is danced.

RUMBA: A fast native Cuban dance—2/4 time diversified with polyrhythmic counterpoint. Originally a pantomime done for amusement by the Negroes on farms and plantations. Many movements can be traced to the African rituals brought over on slave ships of 16th Century. Many of the stories are erotic. Definitely not a ballroom dance.

AMERICAN RUMBA: An evolution and adaptation of Cuban Rumba slowed down and danced with more of the social aspect and appearance of the Bolero and Son. Music generally 4/4 time played 30 to 38 measures per minute—constant rhythm pattern—Quick Quick Slow. A spot dance. Basic step starts with the gentleman's LF, Swd Close Fwd,



Swd Close Bwd. Became popular in USA in 1929. Standardized by American Rumba Committee in 1930's.

RUNNING STEP: See THREE STEP.

SAMBA: A popular social dance—originally a Carnival dance from Brazil. Played in 2/4 or 4/4 time; danced in a syncopated QQS.

SEMI-OPEN POSITION: Syn.: Promenade Position. See POSITION. (Over)

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TERMS (Cont'd)

SEQUENCE DANCING: A sequence dance is one in which a set number of steps is performed to a specific number of bars of music.

SHAG: A popular dance of the 1930's.

SHAKEAWAY: A standard step in Peabody.

SILVER MEDAL: See MEDALS.

SLOW: A comparative term used in timing steps. A slow step occupies twice the time of a quick step. In 4/4 time, a slow step takes 2 beats of the music.

SLOW FOXTROT (Int'l): A standardized ballroom dance to Foxtrot music—30 measures per minute.

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SOCIAL DANCING: See BALLROOM DANCING.

SON (Spanish for "sound"): The generic name of native airs of Cuba and Central America, denoting variable mellow, rhythmic patterns according to locality.

SPOT DANCE: A dance that is done with little or no progression.

SPOT TURN: A turn done in place. Used chiefly in Latin dances.

SPOTTING: A term borrowed from ballet. A movement of the head which enables the dancer to focus on one spot, thus avoiding dizziness in turns, pivots, etc.

STANDARDIZED FIGURE: A figure which has been agreed upon by the leading associations of teachers of dancing and which is taught by every member of these bodies.

STEP: (a) A change of weight, with foot moved in any direction or remaining in place. (b) A term used to indicate a combination of movements, e.g., Waltz Step.

STEP IN PLACE: A change of weight in which the foot remains on or returns to its original place.

STEP THROUGH: To step—in semi-open or open position—between self and partner.

STRIKE: To "strike" free foot sharply against supporting foot. No change of weight.

STYLE: (a) The particular characteristics of a dance; (b) The quality based on both appearance and technique of a couple while in motion.

SUAVACHA (SWAH-va-cha—contraction of "suave" and Cha Cha): A smooth Cha Cha.

SUGAR FOOT: A stylized swiveling motion of the feet used in Swing.

SUPPORTING FOOT: Foot on which there is weight.

SWAY: To incline the whole of the body to the side from the feet upward (as opposed to bending from the waist, for example).

SWING: (a) A popular rhythm dance of American origin done to music characterized by a steady 4/4 drum beat which usually has the heavy accents on Ct. 2 and 4 (as contrasted to the common time of other Foxtrot music). Syns.: LINDY, JITTERBUG, JIVE. (b) To move foot into any open position with a pendulum-like motion of the leg from the hip. No change of weight.

SWIVEL: (a) A twisting motion on the ball of one or both feet. For example, the basic step in Charleston, Sugar Foot in Swing, Shakeaway in Peabody. (b) (Int'l): A turn on the ball of one foot while the other foot is brought from a backward position to a forward position.

SWIVEL TURN: A turn in which weight remains on ball of one foot, e.g., Swivel Commands in Mambo.

SYNCHRO-MOVEMENT: A turning of the same side of the body toward the moving foot. Opposite to CONTRARY BODY MOVEMENT.

SYNCPATION: A variation or embellishment of the regular occurrence of accented beats within the framework of the basic rhythm pattern.

TANGO: A dance in 2/4 or 4/4 time. The present form (Cafe Tango) is a refinement of the rougher version formulated by the Argentine cowboy (gaucho). The ancestry of Tango is traceable back through Cuba, Spain, France, and even to the country dances of 17th Century England.

TAP: To strike the forward part of the foot on the floor. No change of weight.

TELEMARK (Int'l): A basic figure in Foxtrot and Quickstep—4 changes of weight. (In Waltz, 3 changes of weight.)

TEMPO: Speed of music measured in bars per minute.

TERRACE: A quick smooth crossing step done in series in Foxtrot.

THREE STEP: (a) Three steps in the same general direction with feet passing on 2nd and 3rd steps. Syn.: RUNNING STEP. (b) (Int'l) A basic figure in Slow Foxtrot.

THROUGH THE ARCH: See ARCH.

TIME: The number of beats to each bar of music.

TIMING: Degree of adherence to the musical beat.

TOUCH: Same as Tap, with less emphasis.

TWINKLE: A step in any direction and a close, followed by a step in opposite direction from the 1st step. 3 changes of weight.

TWO-STEP: Name of a dance and of a step pattern popularized in the early 1900's, danced in 2/4 time. Figure has 3 steps: step, close, step. Musical count: 1 and 2.

UNDER THE ARCH: See ARCH.

UNDER TURN: To turn a little less than the standard amount described in a figure.

UP BEAT: The upward movement of a conductor's arm or stick. The UP Beat invariably corresponds to the last beat in the measure; hence the term is often used as meaning the last beat in the measure, without any reference to a conductor.

VARIATION (Int'l): A figure in any dance which is not known as a basic figure or a standardized variation.

VIENNESE WALTZ: A fast Waltz characterized by patterns of alternating Waltz turns ($\frac{1}{2}$ turns) and Hesitations.

WALK: The dance-walk which is the basis for most ballroom dancing is a modification and stylization of a normal walk.

WALTZ: The oldest of ballroom dances. The basic step pattern consists of 3 steps in even time value—forward, sideward, close—or backward, sideward, close—to $\frac{3}{4}$ time.

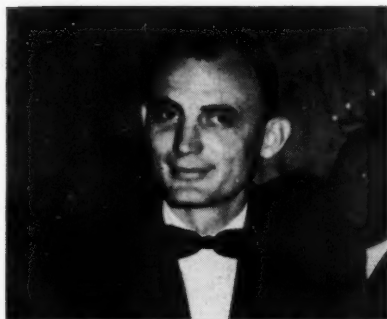
WESTERN SWING: A highly stylized form of Swing, popular in the Midwest and West. Patterns are designed to fit in a groove, with couple moving back and forth on their own line.

WHISK (Int'l): A standardized variation in Waltz. 3 changes of weight. (Also used in variations in Foxtrot and Tango.)

WRAP-AROUND: A popular figure in American Rumba and Mambo.

ZIG-ZAG (Int'l): A basic figure in Quickstep.

END



Missing from photo of Texas Assn. VIP's on p. 7 was Dallas teacher Carl Ragan, who served as a judge in the Richardson Cup preliminaries there.

CONTEST (Cont'd from Page 6)

onstrations—Paso Doble, by Mel & Gloria Riedl; and Franc Peri & Alice Swanson in the Plena (the dance from Puerto Rico, outlined elsewhere in this issue).

Competitors, judges and experts in the audience all praised the excellent strict-tempo conducting of Roseland bandleaders Jimmy Palmer and Ramon Argueso.

Turn-out for both the West-Midwest and the Eastern contests was small. The US Ballroom Council was not able to offer travel funds to the winners (as is also the case in Canada), and entrants were limited to those able to finance their own trips. Also the USBC Contest Committee felt it was important to show how American dancers are reacting to and developing in competition work which includes Int'l Style. There, for this year, eligibility was limited to those who have received the bulk of their Int'l Style training in this country. This restriction, it was realized, excluded some of the ablest exponents of Int'l Style here—those now living in the USA who learned it in countries where the style has been standard for many years.

On these pages are photos of the Roseland contest, as well as pictures of the earlier Dallas contest. **END**

INT'L STYLE (Cont'd from Page 9)

inestimable value when competition standard is reached. However, they cannot ever substitute for the simple "donkey work." Such a person would be as a house whose foundations rest on sand.

This leads to another very important feature of the approach: always to insist on a sound technical knowledge of pure basics. Genius has been defined as "10% inspiration, 90% perspiration," and the 90% alone will produce a very worthwhile result. The prima ballerina or musical virtuoso has something rare and God-given, but it is only of value when added to a complete technical mastery of the craft.

Now a comment on the relationship between teaching and performing. For all practical purposes there isn't any. There is, of course, no reason why a good teacher should not be a polished performer, but neither is there any reason why a polished performer should be a good teacher. The only criterion of a good teacher is the number and quality of his successful students. He must be able to detect and diagnose technical faults, and decide how best to correct them for each individual student. This requires the "90% perspiration."



Miss Elin checks pupils' execution of "Outside Partner" Position.

In the associations overseas, a teacher must begin by qualifying as an Associate, which is, so to speak, an apprentice grade. Next comes Membership, then Fellowship—both of which have well defined qualifying requirements of teaching experience. At Fellowship level one may often detect a trace of the other 10% which is often badly needed. In fact, if we may borrow and modify a well-known phrase, "To put a little grey in your hair, try teaching." There are compensations, however, and it is almost more gratifying to have trained the winner of a major competition than to be the winner.

My last point is by no means least important. International style is largely British in origin and development, and although I cannot honestly regard ballroom dancing as an interpretive art form (despite the wistful efforts of some to have it so delineated), I do feel that it necessarily reflects to some extent the national character and way of life of the place of

(Over)

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INT'L STYLE (Cont'd)

origin. Although it is perfectly feasible for a person of any nationality to acquire an extensive theoretical and practical knowledge of any form of dancing, there must be, in its execution, a certain character deriving from the national character.

Now just as it is essential for a teacher to develop a student along his individual lines of style, so it must be with a country. Imitation may be the sincerest form of flattery, but we are not seeking to flatter, and it is my firm conviction that in the fullness of time international competitions may be won by American-trained American couples, dancing International Style based on standard technique, but with a flair and presentation characteristically American. **END**

PLENA (Cont'd from Page 11)

This timing induces a longer weight change on the 1st beat, a delayed but quickened "AND" count and a long weight change on beat 2. This gives to the dancer a timing feeling of SLOW QUICK SLOW. The evenly balanced percussion accent on the 2 main beats gives further aid to the dancers' SLOW QUICK SLOW sense of rhythm.

SIDE BASIC & RHYTHMIC STYLING

- Cts.
1 LF (S) Swd, flat
& RF (Q) Ball of ft pulled twd LF
2 LF (S) IP, or slightly twd RF, flat
3 RF (S) Swd, flat
& LF (Q) Ball of ft pulled twd RF
4 RF (S) IP, or slightly twd LF, flat

An anticipatory lift of the rib cage initiates the major (traveling action) step on the 1st beat. If desired this could be counted as "&1." This flexibility of the rib cage is the key to good Plena. While somewhat similar to Rumba, the typical Plena rhythm appears to flow more through the entire body, without disturbing, however, level arms and quiet shoulders. Unless otherwise noted, this timing and rhythmic styling is typical of all steps.

RIGHT ¼ TURNS

(In the 2-ct. meas., most of the turning movement is made on the "&1" cts.)
Cts.

1-6 Side Basics

- 7 RF (S) Swd
& LF (Q) Closes to RF, toe to instep
8 RF (S) Fwd, starting to turn rt
1 LF (S) Swd
& RF (Q) Closes to LF, heel to instep
2 LF (S) Bwd

Repeat ¼ turns to ct. 8

LEFT ¼ TURNS

(In the 2-ct. meas., most of the turning movement is made on the "&2" cts.)
Cts.

1-8 Side Basics

- 1 LF (S) Fwd, starting to turn lt
& RF (Q) Swd, turning lt
2 LF (S) Finish, turn IP, lt heel to instep
3 RF (S) Bwd
& LF (Q) Swd, turning lt
4 RF (S) Finish, turn IP, rt toe to instep

Repeat ¼ turns to ct. 8.

RIGHT SPOT TURNS

(In the 2-ct. meas., while the turning movement is continuous, most of the turning action takes place on cts. "&2".)
Cts.

1-8 Left and Right Side Basics

- 1 LF (S) Swd, starting to turn rt
& RF (Q) X behind, in line with LF—
toe to heel
2 LF (S) Finish ½ turn IP—lt heel
turns outward
3 RF (S) Fwd, between partner's feet
& LF (Q) Behind RF, slightly swd
4 RF (S) Finish ½ turn IP, heel to toe
Continue Spot Turn to ct. 8.

LEFT SPOT TURNS

(As with the Right Turn, most of the turning action takes place on cts. "&2".)
Cts.

1-8 Side Basics

PLENA RECORDS

The following are recommended by NYC Chapter of DMA:

Ansonia 5936	La Negra Merced. (Canario Orch.)
Ansonia 5939	Cuando las Mujeres Quieren a los Hombres. (Canario Orch.)
Seeco 45-7589	Cabo Rojo. (Joe Valle Orch.)
Seeco 45-7559	Mi Plena (Joe Valle Orch.)
Seeco 45-7129B	University Plena (Joe Valle Orch.)
Seeco 45-4163A	Guanica (Concepcion Orch.)
Seeco 45-7292A	Aguada (Concepcion Orch.)
Seeco 45-7251B	Que Buenas Son Las Mujeres (Concepcion Orch.)
Rival BA171	Viajando En El Tren (Rosario Orch.)

Additional recommendations by Franc Peri:

Seeco 7710	Besitos de Coco with El yo-yo (Mambo).
Seeco 7910	Cuba y Puerto Rico with Tu Nada Mas (Bolero-Cha Cha).
Seeco 7957	Pa Mi Pueblo with Sin Amor (Bolero).
Seeco 7620	Recordando Me Borinque with Clemencia (Bolero-Cha Cha).
Ansonia 5640	Carmela Dame la Llave with Me Conadre Guaracha Cha Cha).
Seeco 7671	Plena Para Gozar with Bel-lo Amanecer (Bolero-Cha Cha).

- 1 LF (S) Fwd, starting to turn lt
& RF (Q) Fwd, and slightly swd—lt heel turning inward
2 LF (S) As body completes ½ turn IP, both feet swiveling lt, LF pulls back in crossed fwd pos.
3 RF (S) Bwd
& LF (Q) Behind RF, toe to heel
4 RF (S) Turns inward to CPos

THE PLENA SWOOP

Cts.

1-8 Left and Right Swd Basics

- 1 LF (S) Swd—long step, both knees bend
2-3 RF (S) As body straightens up for cts. 2, 3, RF is slowly pulled to LF, foot against floor
& 4 RF, LF (Q) (S) 2 wt changes as on cts. "&2" of Basic Step.
5-8 Same as cts. 1-4 to Rt.

Variation: SWOOP FROM LT ¼ TURNS
Cts.

- 1-8 Left and Right Swd Basics
1-8 Left ¼ Turns
1-8 Left and Right Plena Swoops

THE CROSSOVERS

A. Into Right ¼ Turns:

Cts.

- 1-4 Left and Right Side Basics
5 LF (Q) Short step swd, RF IP
& RF (Q) Balance to RF
6 LF (S) Balance to LF, preparing to crossover
7 RF (S) Crosses over (Girl same)
& 8 LF, RF, (Q) (S) Rock step—IP
1&2 LF, RF, LF (S) (QS) Side, Close, Bwd
3&4 RF, LF, RF (S) (QS) Side, Close, Fwd
5-8 Repeat rt ¼ turns
Last 8 cts. same as B (below)—rt ¼ turns

B. Into Left ¼ Turns:

Cts.

- 1-6 Same as A (above)
7 RF (S) Crosses over LF—commence turning lt
& 8 (Q) (S) IP, turning lt—rt heel crosses over lt instep finishing wt on RF.

1-8 Continue with lt ¼ turns

GIRL:

Cts.

- 1-7 Opposite to Man
& 8 (Q) (S) Sharp lt turn—on the "&" ct., girl's RF swd but close to LF. On ct. 8, girl's lt heel turns inwd and pulls back into crossed fwd pos.

Repeat entire sequence.

PLENA SUELTITO (Plena Apart)

Cts.

- 1-4 Left and Right Side Basics
5&6 LF Swd with pressure—together on ct. 6
7&8 RF Swd with pressure—together on ct. 8
1-4 Repeat pressure steps—Partner released on ct. 4—Man turns slightly lt; Girl rt.

- 5&6 LF Fwd—Side pressure RF
 - 7&8 RF Fwd—Side pressure LF
 - Continue to ct.8—Man circling lt to face partner; Girl cpt, circling rt.
 - 1&2 LF Swd Basic—CPos
 - 3 RF Swd
 - 4& LF Pressure step— $\frac{1}{4}$ turn away and return to partner; Girl same.
 - 5 RF Swd
 - 6& LF Pressure step— $\frac{1}{4}$ turn away and return to partner; Girl same.
 - 7 RF Swd
 - 8& LF Pressure step— $\frac{1}{4}$ turn away and return to partner; Girl same.
- END

THE 400 (Cont'd from Page 8)

don, which is exactly what they were intended to be.

And so they went on for a number of seasons, until the twenty-five Patriarchs began to detect the first flaw. The beautiful ladies of the earlier balls were all married now, and no longer exactly—young! Something had to be done to include the younger members of society. Something was done, and it was Ward McAllister who thought of how to do it. There would be some new dances to be called "The Family Circle Dancing Class Balls," and Mr. McAllister is perfectly equipped to talk about them:

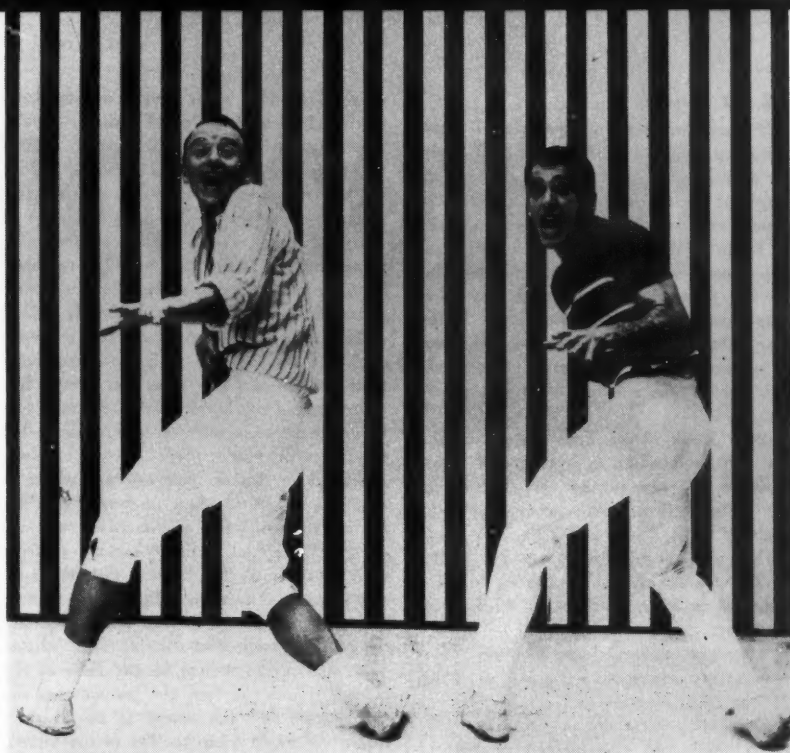
"I little knew what I was undertaking when I started these F. C. D. C. Balls . . . I had no peace either at home or abroad. I was assailed on all sides, became in a sense a diplomat, committed myself to nothing, promised much and performed as little as possible. I saw at once the rock on which we must split: that the pressure would be so great to get in, no one could resist it; that our parties must become too general, and that in the end the smart set would give up going to them . . ."

This notion of inclusion and exclusion, of who was acceptable and who wasn't, is by no means McAllister's own idea, nor even Mrs. Astor's. It is indeed the rock on which every society has always split—from savage to criminal society, from kindergarten to high school society, from dog and squirrel through bird and fish society, to vegetable and mineral society.

In Gilbert and Sullivan's *The Gondoliers*, Don Alhambra del Bolero expresses the idea very amiably when he sings:

*In short, whoever you may be,
To this conclusion you'll agree,
When everyone is somebody,
Then no one's anybody!*

But to go on with Mr. McAllister: He devoted his mornings . . . "to being interviewed of and about them; mothers . . . would call at my house, the sole words of introduction being, 'Kind sir, I have a daughter' . . ."



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THE 400 (Cont'd)

ter.' These words were cabalistic; I would spring up, bow to the ground, and reply: 'My dear madam, say no more, you have my sympathy; we are in accord; no introduction is necessary; you have a daughter and want her to go to the F. C. D. C's. I will do all in my power to accomplish this for you; but my dear lady, please understand that in all matters concerning these little dances I must consult the powers that be, I am their humble servant; I must take orders from them,' all of which was a figure of speech on my part.

"May I ask if you know anyone in this great city, and whom do you know? for to propitiate the powers that be, I must be able to give them some account of your daughter."

"This was enough to set my fair visitor off. The family always went back to King John, and in some instances to William the Conqueror."

"My dear madam," I would reply, 'does it not satisfy anyone to come into existence with the birth of one's own country? In my opinion, four generations of gentlemen make as good and true a gentleman as forty. I know my English brethren will not agree with me in this, but, in spite of them, it is my belief.'

"With disdain, my fair visitor would reply, 'You are easily satisfied, sir.' And so on, from day to day, these interviews would go on; all were Huguenots, Pilgrims, or Puritans. I would sometimes call one a Pilgrim in place of a Puritan, and by this would uncork, the vials of wrath. If they had ever lived south of Mason and Dixon's line, their ancestor was always a near relative of Washington, or a Fairfax, or of the 'first families of Virginia.' Others were more frank, and claimed no ancestry, but simply wished to know 'how the thing was to be done.'

"When our list was full, all comers were told this, but this did not stop them. I was then daily solicited and prayed to give them the first vacancy. I did the best in my power, found out who people were, and if it was possible asked them to join . . ."

Here we have Mr. McAllister's advice to the mothers of debutantes. With the exception of a few trifling details, like the ponies, the pretty trap, and the well-gotten-up groom, nothing has changed very much from his day to our own.

YOU HAVE A DAUGHTER?

"I would now make some suggestions as to the proper way of introducing a young girl into New York society, particularly if she is not well supported by an old family connection. It is cruel to take a girl to a ball where she knows no one . . ."

"I well remember a near relative of mine once writing me from Paris, as follows: 'I consign my wife and daughter to your care. They will spend the winter in New York; at once give them a ball at Delmonico's, and draw on me for the outlay.' I replied, 'My

dear fellow, how many people do you know in this city whom you could invite to a ball? The funds you send me will be used, but not in giving a ball.' The girl being a beauty, all the rest was easy enough. I gave her theatre party after theatre party, followed by charming little suppers, asked to them the *jeunesse dorée* of the day; took her repeatedly to the opera, and saw that she was always surrounded by admirers; incessantly talked of her fascinations, assured my young friends that she was endowed with a fortune equal to the mines of Ophir, that she danced like a dream, and possessed all the graces, a sunbeam across one's path; then saw to it that she had a prominent place in every cotillion, and a fitting partner; showed her whom to smile upon, and on whom to frown; gave her the *entrée* to all the nice houses; criticised severely her toilet until it became perfect; daily met her on the Avenue with the most charming man in town, who by one pretext or another I turned over to her; made her the constant subject of conversation; insisted upon it that she was to be the belle of the coming winter; advised her parents that she should have her first season at Bar Harbor, where she could learn to flirt to her heart's content, and vie with other girls. Her second summer when she was older, I suggested her passing at Newport, where she should have a pair of ponies, a pretty trap, with a well-gotten-up groom, and Worth to dress her. Here I hinted that much must depend on her father's purse, as to her wardrobe.

"As a friend of mine once said to me, 'Your pace is charming, but can you keep it up? I also advised keeping the young girl well in hand and not letting her give offense to the powers that be; to see that she was not the first to arrive, and the last to leave a ball, and further, that nothing was more winning in a girl than a pleasant bow and a gracious smile given to either young or old. The fashion now for women is to hold themselves erect. The modern manner of shaking hands I do not like, but yet it is adopted. Being interested in the girl's success, I further impressed upon her the importance of making herself agreeable to older people, remembering that much of her enjoyment would be derived from them. If asked to dance a cotillion, let it be conditional that no bouquet be sent her; to be cautious how she refused the first offers of marriage made to her, as they were generally the best . . ."

"The launching of a beautiful young girl into society is one thing; it is another to place her family on a good, sound social footing. You can launch them into the social sea, but can they float? . . ."

"There is no society in the world as generous as New York society is; 'friend, parent, neighbor, all it will embrace,' but once embraced they must have the power of sustaining themselves. The best quality for them to possess is modesty in asserting their claims; letting people seek them rather than attempting to rush too quickly to the front . . ."

THE FINAL LIST

In the early days, each of the twenty-five Patriarchs was privileged to invite as his guests, four ladies and five gentlemen (himself the fifth). According to this, 225 guests could be invited to each of the Patriarch Balls. This was Ward McAllister's first list.

Later, as he tells us, some additional young people's names were included as members of "The Family Circle Dancing Class Balls," which makes the second list. Nobody knows exactly how many new names were added at this time, but many of the names must have been those of younger members of the original families.

Nothing about this system seems to have changed very much until we hear about this list again, perhaps a decade later. New York is growing perceptibly now, and so is the list.

In 1888, talking things over with a reporter from the *Tribune*, McAllister said:

" . . . there are only about 400 people in fashionable New York Society. If you go outside that number you strike people who are either not at ease in a ballroom, or else make other people not at ease. See the point? . . ."

The *Tribune* printed the interview on March 5, and this is when the phrase began. A great joke was made of it; Charles Dana Gibson ridiculed it with a number of caricatures in *Life*; everybody talked about it and laughed about it — and the phrase stuck. But "THE 400" turned out to be only figurative.

February 1, 1892, was the date of Mrs. Astor's most unforgettable ball. It was at her house on Fifth Avenue at Thirty-fourth Street (gone, of course), where it was said that her ballroom could "comfortably" hold four hundred guests, and no more. It was just now that Ward McAllister (who was, don't forget, pushing sixty-six that year) was persuaded actually to produce the official listing, at long last. It was published, for all to see, in the *New York Times*, on February 2. And now that I've seen it myself there seems to me only one mystery left to wonder about—not four, as some people think. To me the mystery has nothing to do any longer with *how* or *when* or *where* the expression originated, it has only to do with *why* are there only 309 names on the list? END

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